Ongunja. Large round gourd.
Onguwa. Net in which gourd is carried.
Okuji. Bow.
Usanga. Arrow.
Olundovi (plural *elondovi*). Bark rope.
Ombulumbumba. Musical bow.
Olilema. Drum.
Okalija. Throwing stick.
Okanjanga. Drill for boring wood.
Ongomba. Basket used in divination.
Ekanga. Water jar.
Ocipapa. Jar for palm oil.
Ocimbanga. Skin-covered box carried to war by a king.
Omuzaka (diminutive, *okamizaka*). Flour-sifter.
Opasi. Tobacco-pipe.
Embanganbanga. Bull-roarer.
Olosanga (singular, *olusanga*). Rattles for tying on the legs when dancing.
Olumbendo. Wooden flute.
Opanda or ocifuamulo. Wooden hair-comb.
Osixja. Long needle used in making mats.
Onenda. Wooden pigeon and dove.
Osala. Head-dress worn by kings, warriors, medicine-men and hunters. Small brush used by medicine-man.
Ocifumafuma. Wooden image of human figure.
Olupanda. Rat trap of cane.
Ombutesa. Snuff box.

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The names for colors are restricted to a few words; but in all other respects the Umbundu vocabulary is extensive.

My interpreter said, "When I was learning colors, the women at the school told me many names, but I could see no difference at all." Ngonga contended that there was no difference between the color of a dark blue book and the black box on which it was resting. [151]

The following colors have names. Black is *tekāsa*. White is *pela*. Yellow is *ondunga*. Red is *kunukā*. Greens and blues are not well distinguished linguistically, but green is *aniñamboto*. The word *tekāvisa* is used to indicate that a color is not distinctly green or blue. The word *pelisa* is used to describe gray, and all dark reds. *Wumbala* is the term which describes a greenish-blue shade.

A further study of vocabulary was made by asking Ngonga to speak into the dictaphone. In doing so he gave lists of words including nouns in their singular and plural forms, together with many examples of other parts of speech and illustrations of syntax. These records have been transcribed by Dr. M. H. Watkins. (This section was prepared with use of phonetic symbols that were easily available. For the most recent system, see "Practical Phonetics for Students of African Languages," by D. Westermann and I. C. Ward, London, 1933.) 194 113

PHONETICS

VOWELS

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The vowels are *a*, *e*, *i*, *o*, *u*, and perhaps *ɔ*. They seem to be somewhat lower than the cardinal vowels. There was only one word in which the vowel *ɔ* was heard, *ɔpatalōñā* (leather pouch for a belt). This word, however, appears in the field notes as *opataloña* (*opata-*

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

• 194 *longa*) and the obscure vowel heard might have been a result of imperfection in the record. These vowels are fairly close to the European vowels, their nearest equivalents in the European languages being approximately as represented below:

a, as in German *Masse*.
e, as in French *été*.
i, as in English *machine*.
o, as French *eau*.
u, as in German *Buch*.
ə, as *e* in German *Klasse*, and *a* in *about*.

The nasal vowel *ą* appears in a fairly large number of words, and the nasal *ǫ* is occasionally heard. Before another vowel, *u* takes the sound of *w*: *òlwégò* (*olu-ego*), "broom"; *àtumąlą́ tuáŋgì* (*tu-a-ŋge*), "my little children."

The rising diphthongs *ja*, *je*, *ju*, and *jo* and the falling diphthong *aj* appear in the material, but every combination of two vowels does not make a diphthong. In several instances, when a word terminating in a vowel was followed by another word, the initial letter of which was also a vowel, the final vowel was elided. Final vowels on the low tone tend to vanish; that is, they are only slightly voiced, as in *dáŋgòkálúŋgì* (*dáŋgò òkálúŋgì*), "he found (a) little hole"; *ⁿdávélénè* (*ⁿdávélà ènè*), "I am big sick." (I am very sick.)

CONSONANTS

The table of consonants is as follows:

		Bilabial	Dentilabial	Alveolar	Prepalatal	Palatal	Glottal
Stops	Voiced	*b*		*d*, *ⁿd*		*g*	
	Voiceless	*p*		*t*		*k*	
Spirants	Voiced		*v*				
	Voiceless		*f*	*s*			*h*
Affricatives	Voiced			*dj*, *ⁿdj*			
	Voiceless			*tc*			
Nasals		*m*		*n*	*ñ*	*ŋ*	
Lateral				*l*			
Semivowels		*w* and *y*					

The symbols *ⁿd* and *ⁿdj* indicate "nasal attack" consonants, i.e., the fully pronounced consonants *d*, *dj*, and *g* are preceded by their homo-organic nasals not completely formed. It is as if one prepared to make the sound of *n* but before its completion changed to *d* or *dj*; likewise the change is made from *ŋ* to *g*. Letter *c* is *ch* as in *church*.

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TONE AND STRESS

Apparently there are three tones in this language, but one cannot be quite sure, since under the somewhat unusual condition of attempting to record his voice on the dictaphone the informant might have distorted the pitch of certain syllables. That three tones can be distinguished when listening to the records, and that these tones tend to follow a definite pattern, for example, in the singular and plural forms of the same word, can be asserted with satisfaction; but there is less assurance in trying to understand all the nuances of these tones and in assigning them, without reservation, a definite place in the phonetics of the language. Nothing short of field work aided by delicate instruments can afford any satisfactory conclusions on this point. 194 ●

The data did not present any clear instance in which tone had semantic value. That is, there were no examples of two or more words, which, otherwise identical, differed only in tone and meaning.

The field notes state that the difference between cardinal and ordinal numbers is one of tone only, and this was partially verified from the phonographic records, but the words were not clear enough for transcription.

The following words have tones of semantic value, but the phonographic record was not clear. *Kalunga*, according to tone, can mean "god," "sea," "death," or "greeting." *Ombambi* can mean a "fever" (low tone) or a "bush buck" (high tone). *Onjila* means "bird" or "path." *Ombundi* means "gateway" or the root which is commonly used in brewing beer. *Ongongo* means "earth" (middle tone), or "hardship" (high tone).

In this chapter tones are indicated by placing a grave accent (à) to indicate a low tone, and an acute accent (á) to show the occurrence of a high tone. The middle tone is left unmarked.

The tones are not fixed, and they will be shown to shift in context. For example, a high tone on the penultimate syllable tends to be carried along to the last syllable also. This shifting of tone is especially noticeable when a noun is brought into concord with its qualifying adjective or relative, or when a noun is the subject of a verb. The following are instances in which tones do not maintain their original positions as found in isolated words: *úti*, "tree," *úti ùnénè*, "large tree"; *òlwéyò*, "broom," *òlwéyó lùwa*, "good broom"; *òmúnù*, "person," *òmúnú ùtìto*, "small person."

This kind of tonal behavior was clearly indicated in five records of single words, and expressions of two words. But in the transcrip-

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194 tions of folklore texts tonal behavior will be seen to be less consistent. Discrepancies in the incidence of tones may be due to different speeds at which words are spoken. The placing of tones is perhaps most reliable when transcriptions are made from free, continuous speech, as in the case of fluent reading, or talking in continuous sentences.

Many words received a definite stress on the last syllable, and in others the penultimate syllable received a light stress. The majority, however, received slight, if any, stress, hence no definite conclusions could be reached on this subject. In several instances it is obvious that the informant was striving to be clear and distinct in pronouncing each syllable; therefore he possibly sacrificed certain characteristics of his intonation.

THE SYLLABLE

Every syllable ends in a vowel, consequently a vowel terminates each word, and consonants are pronounced with the following vowel, or with a consonant plus the vowel. The vowel of the penultimate syllable is long when the word stands alone, and in larger sound-groups the vowel is long in the penultimate syllable of the last word, while in the preceding word, or words, the corresponding vowel seems to be only half the length. Vowel length is not indicated in these transcriptions.

GRAMMAR

THE CLASS SYSTEM

193 The data available were sufficient to establish the following classes of nouns, on the basis of their prefixes in the singular and plural; the formation of the adjectival or relative concords was likewise noted. There is no assurance that this list is exhaustive.

CLASS	PREFIX		RELATIVE	
	Singular	Plural	Singular	Plural
1.	omu-, omo-	oma-	u-	va-
1a.	u-	a-, ova-	u-	va-
2.	u-, oku-	ovo-	u- (ku-)	a-
3.	u'	ovi-, i-	u-	vi-
4.	o-	olo-	yi-	vi-
5.	olu-	olo-, a-	lu-	vi-, a-
6.	otci-	ovi-, i-	tci-	vi-
7.	e-	a-, ova-	li-	a-
7a.	-, i-	ova-	li-	a-
8.	oka-	otu-	ka-	tu-

According to the principle of concord, the noun prefix is the governing element which determines the concordial agreement of parts of speech when these are brought into relationship with the noun. The prefixes also indicate number and, together with the